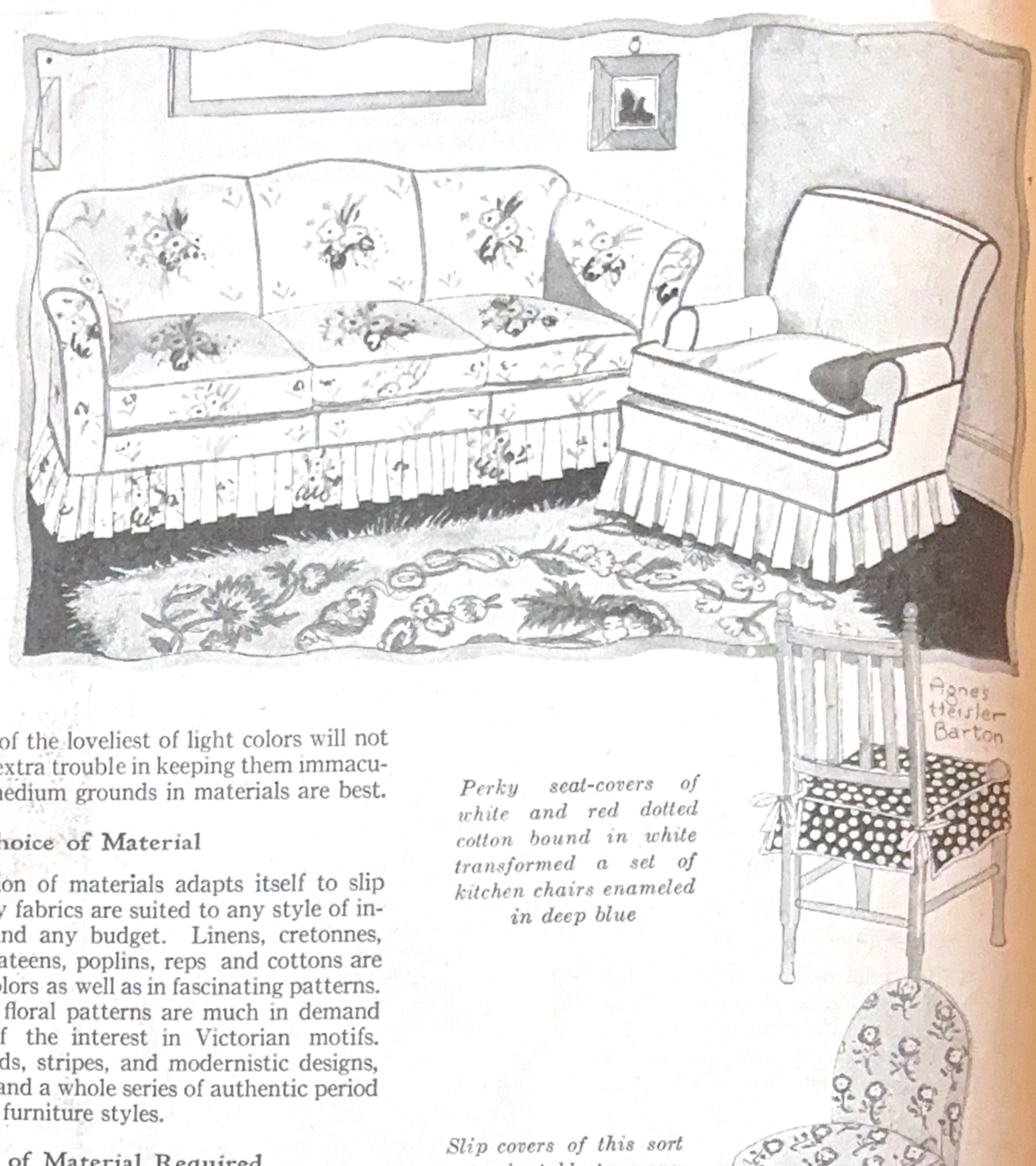
Rejuvenate Your Living-Room with Slip Covers

BY

AGNES HEISLER BARTON



Perky seat-covers of white and red dotted cotton bound in white transformed a set of kitchen chairs enameled in deep blue

Slip covers of this sort are adaptable to many types of chairs and lend an engaging touch to a bedroom

Flowered chintz in a design of blue, rust and yellow on an ecru ground fashions the slip cover for the couch at top of the page. In delightful contrast to the patterned fabric is the plain slip cover for the chair which is made in solid blue, bound in rust

HAVE you ever noticed how much freshness and charm gay slip covers can bring to jaded rooms? Their diverting touch, practical as well as decorative, is the very thing that so many living-rooms need. Slip covers have outgrown their limited role as summer dust protectors — they have become indispensable the whole year through in their triple role of protecting, transforming and decorating. With slip covers, old and worn chairs and couches are brought back to respectability, new and delicate furniture fabrics protected, and inexpensive upholstery materials, such as denim, disguised. If you would like a change and your room seems unbearably tiresome, try making slip covers.

Pattern and Color

WHEN you go shopping for slip-cover material, *keep your room in mind.* Remember its pattern and color. If there is already much design in walls and floor, choose a small allover pattern, preferably of geometric nature, or a solid-colored material. Plain materials may be relieved by a touch of color in binding or trimming. If walls and draperies are plain, take advantage of gay-flowered or large-patterned materials. When pattern is insignificant in walls or floor, have it definite and strong in the slip covers. Draperies and slip covers of the same material are smart and effective. Have but one dominant design in the room.

Color is too important to be overlooked anywhere. But be especially conscious of it when selecting anything as outstanding in the room as slip covers. Always use a color that fits in with the existing colors. The material should harmonize with the color of draperies, floor and walls. It is a mistake to select material that is too light in tone; the charm of the loveliest of light colors will not compensate for the extra trouble in keeping them immaculate. Dark and medium grounds in materials are best.

Choice of Material

A WIDE selection of materials adapts itself to slip covers. Many fabrics are suited to any style of interior, any taste, and any budget. Linens, cretonnes, percales, chintzes, sateens, poplins, reps and cottons are available in plain colors as well as in fascinating patterns. The ever-delightful floral patterns are much in demand now on account of the interest in Victorian motifs. Then there are plaids, stripes, and modernistic designs, all crisp and smart, and a whole series of authentic period patterns for various furniture styles.

Amount of Material Required

ESTIMATE the amount of material required by measuring the chair. Take into consideration the width of the material, shrinkage, whether or not it has a pattern that must be matched, allowance for tuck-in at the seat and seams, and the amount required for the ruffle and cushions. More material is required for a slip cover when a large patterned fabric is used, because the design of a patterned fabric must be centered on all large surfaces, such as the back, cushions and arms. Allowance for this must be made when the material is purchased. Usually, however, this extra material can be used in the ruffle. Allowance for shrinkage should also be made. It is a wise precaution to shrink all washable materials before making the slip covers. A cover that has not been previously shrunk will, after laundering, fit too tightly and will pull out at the seams.

A gathered or box-plaited ruffle from six to eight inches deep is used on most slip covers, although they may be made plain with a bound or hemmed edge. For a gathered ruffle, measure the distance around the bottom of the chair, allowing half as much again for the fulness. Box plaiting requires twice the distance around the bottom of the chair. Knife plaiting requires three times the distance around the chair. Allow for an inch hem on the ruffle. Allow a good inch on all edges for seams. There must be a generous tuck-in allowance of from four to six inches where the back joins the seat and around the sides of the seat to prevent straining and pulling of the material at these points. This allowance is shown in sketches two and five.

How to Cut and Fit

SINCE each piece of furniture varies in shape and contour, a definite problem is presented. A slip cover must be worked out to fit the individual piece of furniture for which it is intended. This is not difficult to do if the lines of the furniture are followed exactly.

The usual way is to pin, cut, fit and baste the material directly upon the upholstery of the chair. However, it is more simple for the inexperienced home sewer to make careful and accurate patterns of newspaper of some of the smaller sections of the chair, such as the wings, cushions and shaped panels at the ends of the arms. After the pattern is made, it is easy to cut the material, being careful to center the motif of the fabric, if necessary, and to allow for seams.

The type of seam to use in finishing the slip cover must be decided before cutting and pinning the material to the chair. A French seam, a bound seam, or a corded seam may be used. If a French seam is desired, pin and baste the slip cover together on the wrong side; the seams are then stitched on the wrong side, trimmed and then turned over on the right side and stitched again. A bound seam is simple to make and gives a tailored and finished look. The material is pinned and seamed with the right side out, and trimmed; binding tape about three-fourths of an inch wide is then used to cover the seams. Corded seams are more difficult to make. Cording, or welting, in various fabrics is available made up in all the wanted colors, or it may be made at home of strips of material one and a half inches wide, cut on the length or on the bias. Pin and cut the slip cover with the wrong side up. The cording is inserted between the seams and stitched on the wrong side.

1. Make the section for the back of the chair first, spacing the pattern so that it is centered and that the motifs come in the right place. Pin it securely to the chair, allow one inch for seams, and cut.

2. Start from the back panel and cover the top, front, seat and apron of the chair. Allow one inch at each turn for seams and from four to six inches to be tucked in the back of the seat and at the sides to prevent straining and pulling at these points. Do this with the cushion removed if the chair has a loose seat.

3. Fit the sides of the chair, pinning up from the bottom to edge of arms.

4. Cut the outside shaped panels for the ends of the back, joining the panels to the side sections.

5. Cut the part for the arm that extends down to the seat, making allowance for the four to six inch tuck-in.

6. The two small sections which fit at the front of arms are fitted in last.

7. The cushions are then fitted. The sketch shows the snap fastening at the back.

Stitching

THE cover must be carefully and smoothly pinned along all seams (be generous with pins) and then basted while it is on the chair. Take special pains with the arm panels, and the fit of the back and sides, adjusting until the cloth follows the line of the furniture exactly.

When the cover is ready for stitching, first sew all of the seams that do not show, such as those that tuck in around the seat and between the inside back and arms. Finish all the shorter pieces first, such as the panels at the front of the arms and at the sides of the back, and the outside arm seams. Sew the long seams last. Leave an opening at the side back, finished with snap fasteners. Be sure to have this opening long enough so that the cover can be easily slipped on and off. The ruffle should be attached last with the same kind of finish you are using for the other seams.

Concluded from page 6

SILHOUETTES. The treatment of these silhouette portraits of George and Martha Washington is unique in that the faces and peruke only are filled in with fine cross-stitch, the rest of the detail being done in outline and fine running stitches, not forgetting the single eyelash silhouetted against the background, which adds so much character to the face.

A single thread of stranded floss is used throughout. All edges are outlined, with the exception of the shirt ruff, which is run with fine stitches, and a double line worked over the cross-stitching separates the peruke from the face of our national hero.

Both initials and the inner line of the ovals enclosing the heads are outlined in black, worked very delicately by picking up only a single fabric thread, in order to keep the lines straight.

The broken line of stitches forming the outer edge of the oval are run with three threads of ecru floss, a little darker than the linen, and the radiating lines of the corner ornaments are laid with a single thread in single stitch.

CUSHION. The secret of success in the making of this cushion lies in the precision with which the outlines of the applied eagle are turned and felled down.

All the decorative lines on the eagle patch are done with three shades of the body color, with the exception of the eye, satin-stitched in black and the lines of black which shade the lids. The long lines separating the body, wings and legs from one another are dark, the long lines of the wing feathers are light and the balance of the feathery detail medium in tone. With the exception of the wing feathers, all are outlines, these last being first run with short stitches and then with a return line which picks up only the surface stitches.

This stitch, in the medium tone of gray, is also used to outline the stars on the blue linen background.

AFTER doing the stitchery on the patch, press, cut out and apply, first basting in position with lengthwise and crosswise lines and then turning and basting the edges with small stitches before undertaking the sewing.

Claws are done in satin stitch with medium gray, each toe worked independently of the other with crosswise stitches. A single row of outline worked along the upper edge of the leg and claw adds to the effect of roundness.

The beak is also done in satin stitch, with an outline of gray along the top and one of black outside that. A line of black also curves inward upon the head at the base of the beak.

Lines radiating from the head are run with the medium gray.

In the development of this design, gray has been used in place of white in order to produce a color-combination which will be more usable with other home furnishings, and yet the effect as a whole is that of the familiar red-white-and-blue of the national emblem.

STOP those RUNS

STOCKING
S-T-R-A-I-N
comes when you cross knees, bend, pull garters tight. If *elasticity* has been lost, threads break, starting runs.

Preserve the ELASTICITY* *that makes stockings* WEAR

DO YOU KNOW what causes those ruinous runs?

New stockings are *elastic*—they *give* under strain, stretch and then spring back again. When this precious elasticity is destroyed, the silk threads, instead of giving, *break* under strain. At the least provocation! It is then that runs start!

That is why Lux is made to *preserve* the elasticity that makes the sheerest stockings really *wear.*

Just follow this 2-minute way each night:

**The Lux Way to make stockings last twice as long*

Wash after EACH wearing. Perspiration left in stockings or underthings will actually rot the silk.

Don't rub with cake soap. It destroys elasticity, making the silk lifeless, apt to break into runs. With Lux there's no rubbing. Even stubborn spots come out perfectly if you gently press in a few dry Lux diamonds.

Don't use too-warm water— this fades color. With Lux you use lukewarm water. No hot water needed. The tiny Lux diamonds —so sheer you can actually read through them—dissolve twice as fast, even in water at wrist temperature!

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MILLIONS of women find Lux *in the dishpan* the world's cheapest beauty care for the hands. Costs less than 1¢ a day.

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